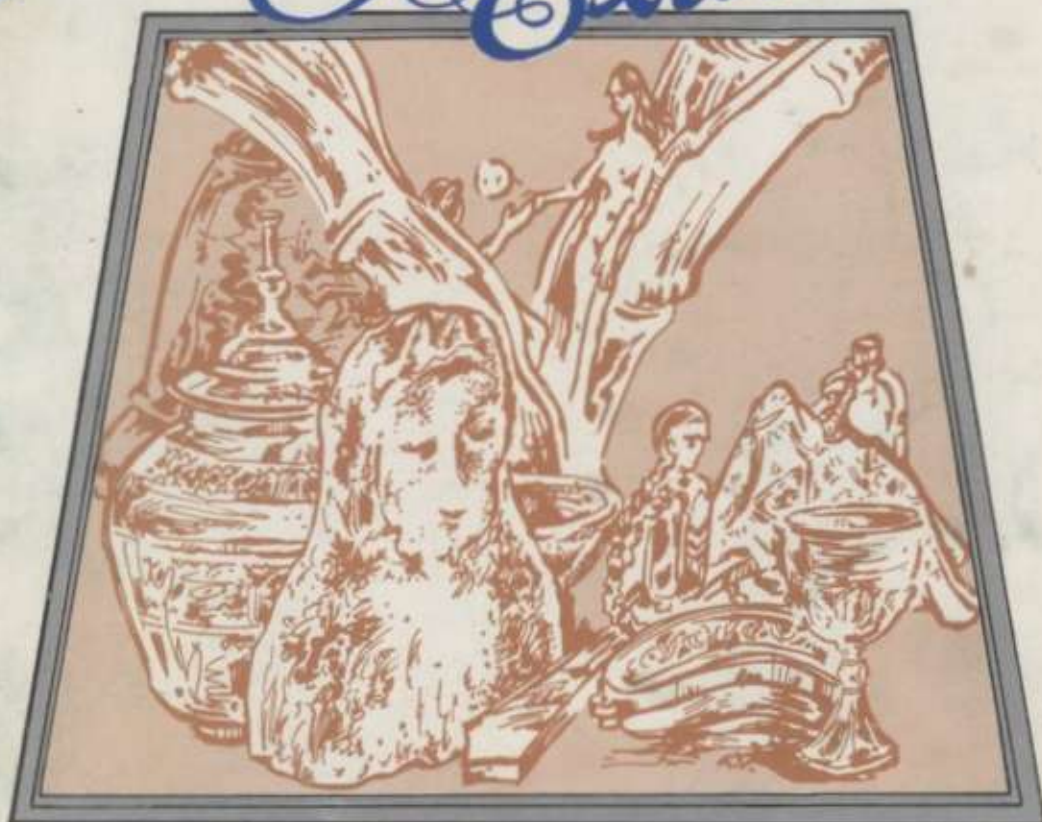


1992 SILVER JUBILEE CELEBRATION

1986 *Inaugural Exhibit*



XAVIER UNIVERSITY MUSEUM
(MUSEO DE ORO)
CAGAYAN DE ORO CITY

EXHIBIT ROOM ONE GUIDEBOOK

• FR. FRANK R. DEMETRIO, S.J • MARCELINO C. PANIS, JR. •

25 YEARS OF INCULTURATION

FIRST FLOOR
XAVIER UNIVERSITY MUSEUM
(MUSEO DE ORO)
CAGAYAN DE ORO CITY
MINDANAO, PHILIPPINES

EXHIBIT ROOM ONE
GUIDEBOOK

by

FR. FRANCISCO R. DEMETRIO, S.J.

and

MARCELINO C. PANIS, JR.

THE
INAUGURAL EXHIBIT
(1986)

1992 SECOND EDITION
FOR
SILVER JUBILEE MUSEUM CELEBRATION

XAVIER UNIVERSITY
1992

SEÑOR DON ENRIQUE ROMEU RAMOS
AMBASSADOR OF SPAIN

as

PRINCIPAL GUIDEBOOK SPONSOR

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(MURAL PAINTING AT THE LOBBY)

The Coming of Christianity to Cagayan de Oro

The first inhabitants of Cagayan de Oro (then known as Kalambagohan or Himologan) were Bukidnons. They were pagans and had their own chiefs and leaders. However, before the coming of the Spaniards, the people of Himologan became tributaries of the Muslim Maguindanao.

Then in 1622 the first Spanish missionaries came to Himologan from Butuan. They were Fray Francisco de la Madre de Dios and Fray Juan de San Nicolas. Both belonged to the Recollect order. Through the help of Doña Magdalena Bacuya, a Christian from Butuan and a grandmother of Salangsang, the Himologan chief, the two missionaries were received well by the natives. Not long after, they successfully converted Salangsang and his people to the Christian faith.

They later induced the people to move to a new location, the area now occupied by the Saint Augustine Cathedral, Gaston park and tennis court near the steel bridge. A convent was then built which was called Cagaian.

In 1626 a new parish priest replaced the earlier missionaries. He was Fray Pedro de San Augustin, known in history as "El Padre Capitan". He was instrumental in defeating Sultan Kudarat's attempts to regain Cagayan de Oro as part of Maguindanao territory. "El Padre Capitan" had a stout stockade built around the village as protection against the Moros. The patron saint of Cagayan de Oro was chosen in honor of this intrepid priest.

A Brief History of the Xavier University Museum (Museo de Oro)

The Xavier Folklife Museum had its beginning in August 1967 in the foyer of the Science Center. It was started by Fr. Francisco R. Demetrio, S.J., as an audiovisual aid in teaching cultural anthropology and folk tradition in Xavier. At that time the museum had only a very modest collection.

A year later in August 1968, it moved to two renovated rooms in the first floor of the Lucas Hall building. One room became the office and library of the Department of Philippine Studies, while the other became the display room of the Museum. The rooms had served as the Department Office and Museum for the past seventeen years. During this time, however, the museum holdings had increased and this necessitated expansion into a separate building for more space.

Today, thanks to the Xavier University Administration and to many friends and benefactors here and abroad, the Museum has finally its own separate building. This new and permanent Museum building now houses the Museum collection in order to display them properly. It will also serve as the Research Centre on ecumenism and inculturation; the Archives of local history and folklore; and the Office of the Department of Philippine Studies.

The doors of the Museum are always open not only to students and faculty of Xavier University but also to all citizens, young and old, of this city, of the province and region as well as to visitors from other parts of the country and from abroad.

Our task however is not over. We must continue and expand our researches; build a Trust Fund for the upkeep of our researchers, our workers and our building.

It is our fervent hope that more people will realize the need to participate in this worthy and worthwhile project.

Animism and the Development of Filipino Religiosity

The Philippines is known as the only Christian country in the orient. Before Christianity and Islam came to the Philippines, however, our ancestors already had their own well-developed Indianized and animistic religious traditions. Upon this traditional animistic matrix, the two great traditions of Christianity and Islam were grafted. And despite the passing of the centuries, this underlying animistic matrix has adapted and survived. Today it is part and parcel of Filipino religiosity.

Among the folk, animism seemed to have gone underground and put on the trappings of dominant Christianity. The net result is often a lively and dynamic Folk Christianity. In some cases moreover, this interplay between Christian and animistic elements has erupted into the sporadic violence of some millenarian movements and folk cults. Despite these, however, and despite our "educated" and "civilized" prejudices towards animism, animism has contributed much to the dynamic of Filipino religiosity and Filipino culture. The same holds true for Islam.

This opening exhibits of the Xavier University Museum has as its theme this interplay of animistic and Christian/Islamic elements in the religious life of the Filipino people of today. And so friends and visitors WELCOME to our exhibits.

Section One

Mythic Imagination and the Filipino

Mythic imagination is as natural to man as logical thinking. In fact, it is more original with him. For before history was written, man already had his myths. And through his myths, he remembered the past. Through his rites and sacrifices, too, man once again was brought back to the beginnings of the world of mankind and the animals and of the varied and multifarious activities of man which he did as an individual person or in common with others.

The ancient stories and songs which accompanied the rites and rituals had sacramental value for ancient man. They were for him effective symbols that brought to actuality the personalities, the actions and events they relate. It was in the power of the spoken word to make real what it tells, that for ancient man was verified the magic of the spoken word.

It is the task of realistic education to make sure that the community does not forget these ancient stories. For the youth must become familiar with them so that the values of the past continue to ring in their ears even as they forge ahead in the present and boldly face the future.

The myths are there to orient and guide the young. For the myths contain the blue-prints or the scripts for a sociologically and psychologically mature individual.

A mythologically instructed community allows the young to pit their own personal and collective experience with those of the *dramatis personae* in the myths, and thereby learn not only how to adjust themselves to the nature of the society into which they are born, but also to match their own growing pains and conflicts with those narrated in these stories, and thus gain guidance.

Linked with the mythic imagination and the rites and ceremonies of old, is the belief in supernatural beings or spirits. This belief is very ancient with man and did him signal service. It nurtured and sustained our ancestors in their day to day living, in times of sickness, of planting and harvesting, in marriage and in wakes, in joyous as well as in sorrowful occasions.

Even before Christianity and Islam reached our shores, the people of these islands already had a religiosity. This was the result of their response to the presence of the holy and sacred in their surroundings as well as within themselves. This responsiveness to Mystery was the bed-rock upon which the great traditions built their systems when they arrived: Hinduism, Buddhism, Islam and Christianity.

In this inaugural exhibit of the Xavier University Museum (Museo de Oro) we are depicting both through painting and through selected ethnographic artifacts the persistence and prevalence of belief in spirits and the changes it has undergone through the centuries.

We shall begin with the origins of the world and of man in the mythic tradition of our people. Then we shall go through the unfolding of the historical process in Our land, highlighting the role of belief in spirits, in their ritual of planting, harvesting and tilling the soil; the institution of shamanism and the rituals for curing; the ways of settling disputes and their peace-pacts, and lasting until and beyond the coming of the Roman Catholic Church some 400 years ago.

1. Origin of the First Man and Woman

A beautiful bamboo grew on the spot where Captan (the god of the land breezes), and Maguayen (the goddess of the sea breezes) had their idyllic love. Then one day, King Manaul, the eagle-god, weary from ceaseless flying, came to alight on the bamboo. King Manaul was about to fall asleep when he heard first a female voice, and a little later, he also heard a male voice from within the bamboo. King Manaul who was very voracious thought that a chick was hidden inside the bamboo. Just then a beautiful lizard appeared on the bamboo trunk. Manaul lunged forward to peck at it but the lizard escaped. His peck however cracked the bamboo.

Out of the cracked bamboo emerged two beautiful creatures: Sicalac and Sicauiy, the first man and woman. The two greeted and thanked Manaul for setting them free. Then they raised their hands skyward as if in prayer.

(Pavon Version)

2. The Origin of Man

In the olden times there were no people on earth. The people used to live in the sky. The only living things on earth were plants and some animals that lived in the rivers and seas.

In heaven, there was a hunter named Ukunirot. He was superb in the use of bow and arrow and the spear. Although there was plenty of meat, he was not contented since he was fed up with the monotonous diet of meat and with the very warm clothing of bird's feathers.

One day while hunting, he saw a big bird. He shot at it with his bow and arrow but the arrow went through the bird's body and fell to the ground. When Ukunirot pulled out the arrow, some pieces of the ground also came out and a hole was made on the skyfloor. Ukunirot looked through the hole and saw the Earth below.

Ukunirot called his companions and all saw the Earth. They liked what they saw and decided to go down. They made a rope out of the bird's feathers and with this rope they all went down to Earth except a fat woman who could not get through the hole. She was left in heaven.

When Ukunirot descended, the rope snapped and so they could no longer go

back. So the fat woman who was left in heaven, to remind us that we once came from there, lights heaven every night. These lights are the stars and the hole is the moon.

3. Stone Grave Marker

From Tag-puanggi, Barrio Agusan
Cagayan de Oro City
Donor: Fr. Frank Madigan, S.J.
RIMCU, Xavier University
Cagayan de Oro City
Date Received: 1968

Section Two

4. Huluga Caves

"The diggings by the Xavier group in Huluga Caves, our test pit recoveries at Huluga Open Site, (accidental surface finds) all point to the conclusion that the area has been continuously used by man from as far back as the late Neolithic or probably early Metal Age, about 500 B.C.. Based on the findings of Huluga Caves alone and using the method of cultural comparison, it is not far from the truth when one asserts that this area was occupied as early as two thousand years ago.. It's probable that this date could be pushed back into greater time depth. But this would require a more extensive excavation and survey, coupled with judicious but intensive excavation of sample sites. Tentative reasons are the following: first, there are flake tools; second, polished tools, associated with metal tools; third, porcelain sherds of Sung and Ming dynasties. There are vestiges of probable Annamese and Thai potteries. In other words: the extensive existence of trade wares."

(From the *Report* of Mr. Israel
Cabanilla, National Museum
Archaeologist, to the Asia
Foundation, Nov. 1970.)

5. Boat Coffin

This is one of these coffins which represent a burial culture found in Northern Borneo, the Western Visayas, and to some extent in Bohol and in Cebu. After the first burial, it is believed, that the bones were exhumed and placed in the boat coffin with personal belongings which had been placed in the first grave, and perhaps with other items. The deceased person would thus more easily pass over the body of water conceived to lie between this and the next world. The triangular shaped lid of one of the smaller coffins is a classical feature found throughout this culture complex.

Found in October, 1957, in Tag-puanggi, Barrio Agusan, Cagayan de Oro by (RIMCU), an archeological team from Xavier University's Research Institute for Mindanao culture, composed of Fr. Francisco Araneta, Fr. Frank Madigan, Mr. Evans Natividad and Mr. Manuel Quisumbing together with several others.

6. Wooden Coffin

Internment of the dead by the use of coffins, buried in the ground, was a

practice of pre-hispanic Filipinos in Butuan. Personal belongings and offerings provided by the living relatives usually accompanied the deceased. Most of these were porcelain items and metal ornaments such as gold earrings, necklaces, death masks, and boat-shaped stones while food and other bigger items were placed beside or on the top of the coffin.

The placing of coin in the mouth of the dead assured the living relatives that the guardian(s) of the land of the dead would receive the bribe and give extra care and attention to the deceased. One of the burial practices was to let the corpse wear a new set of garments.

Treasure-hunters and illegal diggers have disturbed many Philippine archaeological sites and burial places. Here is one example how the graveyard thieves succeeded to break through the coffin's cover and steal the valuable contents therein.

Provenance: Punta Site, Suatan, Barrio Ambago,
Butuan City, Agusan del Norte

Date: 15th — 16th Century A.D.

Material: *Dongon Wood*

It is a hard wood that thrives in swamps and are still found in Butuan City

Obtained from excavation by the summer field school in Archaeology at Suatan 1976

Burial Sites of Boat Coffins

The boat coffins on display are excellent examples of how the early Filipinos buried their dead. A factor in the choice of location for burial was security, that their dead would not be disturbed. Early Filipinos believed in the sacredness of grave sites and it was taboo to disturb such places. Besides, contact with the dead was considered harmful to the living because the dead have *mana* (supernatural force or power) and can cause sickness or even death. High, isolated or hidden places were often chosen as burial sites. Some of these places were natural or artificial caves, cracks or overhangs of cliffs, promontories on seashores, hollows of balite trees, etc.

Likewise, the ancient Filipinos believed that the land of the dead was found across a body of water. This belief explains the boat-shaped coffins found in Tagpuanggi, barrio Agusan, Cagayan de Oro City. The dead was interred with provisions and implements as if he were going on a journey.

He was also provided always with some gold ornaments or objects to be used as a bribe for the guardians of the dead. Sometimes even a slave was buried with him (if the dead person was a chief) to serve him in the afterlife.

The boat coffins were made of hollowed out tree trunks. Once the corpse was inside, the cover was placed and glued onto the coffin. Then rattan or abaca ropes were used to lash the coffins tightly. The site where the coffin was placed would then become some sort of local cemetery for the family of the deceased and their relatives.

Boat Coffins and Related Beliefs

Before the Spaniards came to the Philippines, our ancestors believed that the land of the dead was found across a body of water — a river, a lake, or an immense

sea. The dead has to use a bridge or a boat in order to go across into the land of the dead. (This belief is quite similar to the ancient Greek belief concerning Hades and the river Styx).

Among the ancient Visayan for example it was believed that the god Mama Guayen carried the dead in his boat to the end of the world, to Inferno. Alzina reported that among the early Visayan it was believed that the dead go to *Sayar*. The god *Bararum* would gather the man's dead relatives who were already there and together they would meet the dead at the mouth of a river. (Presumably the dead man's coffin would float down the river.)

7. Bukidnon Belief in Judgment of the Dead

The Bukidnon believe that man has seven souls. When a man dies, these seven souls merge into one. The single soul then makes its way to Mt. Balatukan for final judgment. The journey is long and tedious. First, it must pass through *Liyang*, a huge rock in Upper Napiliran. Then it proceeds to *Binaghasan* where the Tree of Record grows. The soul makes a notch on the tree to show that it has arrived there. Then at *Pinagsayawan*, the soul dances the ritual dance of atonement for sins. It does not stop dancing until it sweats profusely. Next, the soul undergoes a haircut at *Panamparan*. From there it proceeds to *Kumbirahan* where a banquet is prepared for it. Then the god *Andalapit* conducts the soul to *Kadatuan* at the foot of Mt. Balatukan where it is judged by the assembled gods of the dead. If the soul is adjudged good, it is sent to *Dunkituhan*, the cloud-capped stairway to heaven at the summit of Mt. Balatukan. If it is deemed wicked, it is sent to a river where it is punished. Together with other wicked souls, it is made to fetch water night and day until its sins are forgiven. The souls of the wicked sweat blood from exhaustion and the river is red due to their blood. The river is called *Lalungsahan* (having a fishy smell of blood.)

8. The Bukidnon Heaven according to Luis Pasal Unabia

Heaven is supported on two trees. The first is the heaven of joy and happiness, the home of the diwatas; the second heaven is full of various designs which beautiful girls copy on the clothes of their brothers; the third is the soft heaven, home of the witch and troublemakers; the fourth is the technicolored heaven, abode of Lemandeb, the war spirit; the fifth is the horizontal heaven, home of *Lintugut*, director of lightning and thunder; the sixth is the domed or circular heaven where *Tinambulong*, guardian of Olaging singers lives; and the seventh is the highest heaven, abode of Magbabaya the almighty who wills everything.

Limestone Burial urns

These burial urns were found in caves and rock shelters in the Kulaman plateau situated about 1000 meters above the coastal plains of Lebak, South Cotabato.

Some burial urns date back to the sixth century A.D. The shape and type of a limestone jar determine the age of the jar. The quadrilateral urns are older than the circular ones. (Formerly it was thought that the shape of the jar was connected with the sex of the corpse — quadrilateral for males, circular for females.)

At present two indigenous tribes occupy the *Salangsang* reservation area of the Kulaman plateau — the Manobo and the Tiruray. The Tiruray do not practice urn-burial. The Kulaman Manobo, on the other hand, do, and, probably, still follow the tradition of the early inhabitants of the Kulaman plateau. Some evidence

indicates that the Manobos are re-using the burial jars in the caves and rock shelters.

When a Manobo dies, the corpse is placed inside a coffin made from a hollowed-out trunk of a tree. The coffin is sealed airtight with resin and lashed tightly with rattan. It is then placed on a platform inside the house. After several years, the corpse which has turned to bones, is transferred into the ground, and placed into a limestone urn. Rituals are performed everytime a transfer is made: from the house into the ground, from the ground into the burial jar.

9. Kulaman Burial Jars

Secondary Burial Jars

Donor:

Brig. Gen. & Mrs. Wilfredo Encarnacion

Cagayan de Oro City

Date Received: August, 1972

The recent findings state that the *kulaman* burial jars are as early as 6 A.D. They were made and used by the rich Bukidnon chieftains or Muslims for their dead relatives.

Section Three

Chinese Ceramics Among the Early Filipinos

Before the first westerners stepped on Philippine shores, we already had over 800 years of a steady contact with the Arabs and the Indians and the Indians and more frequently with the Chinese. Evidence of this trade and cultural exchanges were unearthed by archaeologists in innumerable diggings and sites in the Philippines like those of Puerto Galera Calantagan, and Santa Ana.

Tradewares found in these archeological sites give significant function to Philippine prehistory by providing a dating framework. Trade potteries can be roughly correlated with succession of Chinese dynasties which have absolute upper and lower limits. The presence or absence of particular types in archeological sites enables one theoretically to date these sites by correlating the types with the dynasties:

T'ang Dynasty	- 619-906
Five Dynasties	- 906-960
Sung Dynasty	- 960-1279
Yuan Dynasty	- 1279-1368
Ming Dynasty	- 1368-1644
Ch'ing (Manchu) Dynasty	- 1644-1911

When the port of Canton was closed to foreign traders due to internal conflict in 879 A.D., the Arab traders took a new northward route which traversed Japan, Korea, Formosa, the Philippines and Borneo. The Arabs were the first foreign traders who made trading concessions with the early Filipinos and brought with them the first porcelain pieces produced during the T'ang Period (619-906). It was in this period that China first produced really fine porcelain after many centuries of gradual development. However, porcelain pieces found in various sites at this period are rather rare due to

the inability of the mercantile system of the Arabs to handle a large volume of business. As the Chinese improved their shipbuilding techniques and mastered the niceties of monsoon sailing, they entered the Southeast Asian trade.

From the 12th century, the trade in porcelain handled by the Filipinos began its rapid growth. To pay for their rather heavy purchases of porcelain ware, the Filipinos offered in exchange natural products such as pepper, corals, beeswax, and pearls.

A period of disorder followed the T'ang and from 906 to 960 A.D., civil wars saw the ascendance of Five Dynasties and Ten Kingdoms until the chaos was put to an end by the rise of the Sung Dynasty (960-1279 A.D.) which produced the development of the finest porcelain, now characterized by one or two dominant glazes, the emergence of pure white porcelain pieces and the matchless crackle glaze.

Large stoneware jars in significant numbers were traded starting in the late 13th or early 14th century A.D., during the Yuan Dynasty in China. The jar of the early Ming emperors.

Philippine trade with China would reach its climax during the Ming Dynasty (1368-1644) which rose following the fall of the Yuan Dynasty of the Khans. Among the enormous quantity of Ming potteries found in the 14th-15th century grave sites are a certain type of wares most likely manufactured especially for export to the Philippines. This special ware consisted of blue-and-white porcelain with distinctive decorative motifs and certain types of saucers with a "hole bottom" base. These saucers often decorated with an under-the glaze blue painting on white background, and usually have a raised orange-brown fish motif in the center. These wares have been found only in the Philippines and Indonesia.

Chinese trade in porcelain flourished throughout the Ming and into the Ch'ing Dynasties. It declines with the onset of the Spanish galleon trade.

Porcelain was the prized possession of the native Filipinos of those times — jars, jarlets, plates, bowls, cups, pitchers, bottles, saucers — blue and white glaze, overglaze enamel, white ware, monochromes, and celadons.

These had many uses. Possession of these porcelain ware was a source of wealth and prestige and thus they were used as heirlooms. Jars were important items in the dowry and are still used as part of the price for settling feuds among mountain peoples. Jars, too, were and are still held with great regard among the hill folk in the Philippines and in Borneo as possessed of magical powers and could change their shapes. The Chinese bowl is a standard equipment of the Tagbanwa shaman in Palawan. The Chinese jar remains the ideal container for rice-wine making among the Ifugao.

The jars usually heavy, gray stoneware with brown ochre to black-brown glazes and with such decorations as dragons, flowers, clouds, scrolls and other patterns, were originally used as containers for water, oil, and other supplies stored in the Chinese trade junks that plied the Philippines-Borneo-Indonesian route. Around the jar shoulder are loops or ears into which was slipped and fastened a covering. These jars became popular items, too.

Finally, one is buried in a jar and if interred in a grave, the porcelain pieces which he had owned and prized were placed with his remain along with other items of personal value. The living and the dead maintained their status and prestige through these Chinese porcelain jars.

References:

Casino, Eric S., "Functions Of Pottery Studies In The Philippines", Readings In Southeast Asian Archaeology, (compilation).
Palanne, E.P., The Philippines In The World Of Southeast Asia: A Cultural History, Quezon City: Philippine Enterprises Publishing Inc. 1972.

10. Stone Ware, Sung Dynasty; ca. 13th century.

Donor: Fr. James McKeough, S.J.

Cagayan de Oro City

Date Received: August 28, 1968

11. Banga - Stone Ware; (Burmese) with dripping glaze, ca. 16th cent.

Donor: Fr. Arthur Shea, S.J.

Date Received: 1968

This pottery, believed to be a trade pottery, was found in Zamboanga City just after World War II. A family, digging a cellar, found this in the area they were excavating, they gave it to Fr. Arthur Shea, S.J., superior of the Bukidnon mission district and he presented it to the Xavier University RINCU Research Institute. The type of glaze suggests that it may be of Annamese origin.

12. Tibod or Bahandi

Burmese Stoneware - martaban; black glaze; ca. 18th century.

Donor: Getrudes Sasayla Sabeyon

Jasaan, Misamis Oriental, 1969

13. Tadyao; Stoneware; Chinese Ching Dynasty, ca. 19th century.

Chinese Stone Jar, "monkey jar", Ching Dynasty

Donor: Mrs. Adoracion Lluch Taula

Iligan, Lanao del Norte

Date Received: June 29, 1968

14. Banga - Chinese Ching Dynasty, ca. 19th century

Earthen Jar (Ceramic) usually used as salt container in households.

Donor: Isasio Roa

Cagayan de Oro City

Date Received: August 23, 1967

Original Owner: Bona Concepcion vda. de Roa

15. Plato

2 Ming Plates - crackled finished.

Donor: Tia Aning Pabayo

Carmen, Cagayan de Oro City

Date Received: August, 1968

16. Ching Soup Bowl's Cover "Famille Jaund", Singapore bowl.
Donor: Mrs. Angeline Shecker
Tibanga, Iligan City
Date Received: 1968

17. Blue and White Ming Bowl

This blue and white bowl was found inside a boat-coffin in a cave in Tagpuanggi, Sarrio Agusan, Cagayan de Oro City in October, 1957 by Xavier University-RIMCU. It is believed to have been exchanged by Bukidnon minority group families upon the occasion of weddings, and appears to be a Ming bowl, brought to the Philippines by traders. It may date from the 14th century.

Donor: Fr. Frank Madigan, S.J.
XU-RIMCU
Cagayan de Oro City
Date Received: December, 1968

18. Chinese Porcelain Jar for cookies; late Ching; ca. 1900
Donor: Mrs. A. Shecker
Tibanga, Iligan City
Date Received: 1969

19. Chinese Porcelain Jar for cookies, late Ching; ca. 1900.
Donor: Mrs. Rosario Garcia
Iligan City
Date Received: March 18, 1968

20. Chinese Porcelain Jar for cookies, late Ching; ca. 1900.
Donor: Mr. Raon Montenegro and Family
Bais, Negros Oriental
Solicitor: Fr. Frank Madigan, S.J.
Date Received: Jan. 8, 1966

21. Blue and White Fish Plate; late Ching; ca. 1900
Plate with fish motif donated by Felipe Ando
of Dinaig, North Cotabato

22. Sawankhalok
Celadon Bowl
Thailand 19th century.
Donor: Mr. & Mrs. Pablo Garcia Family
Argao, Cebu City
Date Received: 1968

23. Japanese Satsuma Set (creamer & sugar set)
with metal enameling finish (with goddess Amaterasu and brothers)
ca. 1920.

Donor: Rev. Fr. Pedro Pakuribot
- formerly assistant Parish Priest of Alubijid, Misamis Oriental
Original Owner: Mr. Vicente Cuerois
Agusan, Cagayan de Oro City

The pot is one of the pair which was given to Rev. Fr. Joseph Lucas, S.J. when he was Parish Priest of Tagoloan in early 1930's.

Date Received: July 4, 1967

24. Porcelain Bowl
bought in Marawi.
Date Received: 1975

25. Isari Soup Tureen with serving plate (Japanese)
Export ware to Europe; ca. 1930
Donor: Mr. & Mrs. Eduardo Cecilio
Cagayan de Oro City
Date Received: August 1968
Consisting of:
a) Bandihado (tray)
b) Bowl soup

26. Panaksan
Chinese Bowl
Donor: Mrs. Josefina Luspo
Cagayan de Oro City
Date Received: Feb. 18, 1969

27. Platitos
3 saucers (Japanese) ca. 1920; and 2 Ching dynasty saucers ca. 1930
Donor: Mr. & Mrs. Guadalupe
Cagayan de Oro City
Date Received: Oct. 10, 1968

28. Singapore Jar
Donor: Mrs. Angeline Shecker
Tibanga, Iligan City
Date Received: 1968

MARANAO BRASSCASTING TECHNIQUE

The Lost Wax Process (Maranao)

Alnaciga, paraffin and beeswax are mixed in equal proportions. A rolling pin is used to flatten the waxy mass to the desired thickness. The wax is then dipped in lukewarm water to make it pliable. The wax is pressed around the wooden model (of the brassware to be made). The wax mold is placed on a baseboard and left to harden. Dry sand is poured into the wax mold to prevent deformation. Small strips of wax the size of spaghetti are made, softened with kerosene and used to form designs on the surface of the wax mold.

Finely ground bamboo charcoal and muddy soil are mixed for the first layer of the incasement. The mixture is applied by hand around and inside the wax mold to a thickness of about 1/2 inch. (A spout or opening is left for pouring out the melted wax and for pouring in the molten brass). The first incasement is anchored with two inches nails or L shaped rods to prevent collapse during firing when the wax melts.

The incasement is sun dried to remove moisture and prevent breakage when firing. The incasements are fired in an open pit to melt wax. The melted wax is poured out. Molten brass is poured into the space vacated by the melted wax.

(Bigger and more elaborate pieces are molded by parts. The parts are riveted together with copper or brass rods.)

The mold is then broken to take out the molded brass inside the incasement.

Source Reference:

Abdulmari A. Imao, "Muslim Brassware" *Filipino Heritage*, Vol. 3, Manila: Lahing Pilipino Publishing Inc., 1977, pp. 681-682.

29. Tabak
Muslim fruit tray
Bought in Marawi, Lanao del Sur
Date Received: Nov. 22, 1968
30. Luwag
Brass Ladle
Bought in Marawi, Lanao del Sur
Date Received: 1968
31. Gador
Jewelry container
Bought in Marawi, Lanao del Sur
Date Received: Nov. 22, 1968
32. Karanda
Brass bowl
Xavier University
Date Received: March 21, 1983
33. Karanda
Brass Bowl
34. Karanda
Brass Bowl
35. Tangla
Brass Jar Stand
36. Karanda
Brass Bowl
37. Tangla
Brass Jar Stand

38. Tangla
Brass Jar Stand
39. Lampara nga tumbaga
Leaden Gas Lamp
Donor: Labaria Family
Plaridel, Misamis Occidental
Date Received: 1968
40. Gador
Jewelry Container
41. Gador
Jewelry Container
42. Kendi
Muslim Brass Kettle
Bought in Marawi, Lanao del Sur
Date received: Nov. 22, 1968
43. Kendi
Decorative Brass Kettle

A) Tangla	- Brass Jar Stand
Date Received	: 1968
B) Kendi	- Brass Kettle
C) Kendi	- Brass Kettle
Bought in Brunei	
Date Received	: 1971

Section Four

Persistent Beliefs of the Filipino

The Philippines has been called a melting pot of the East and the West. It is where the cultural influences of both the Orient and Occident meet and interact. As a consequence, the Filipino is an admixture of seemingly conflicting beliefs, attitudes, and practices. It is not inconsistent to find parents consulting a medical doctor today and a spiritualist or *herbolario* tomorrow in order to cure a sick child. It is equally possible for a farmer to use pesticides and fertilizers while at the same time offering a *padugo* to the *diwatas*.

These contrasts however are more apparent than real. In all these instances there is an underlying concern for life, health and prosperity that moves the Filipino to adopt seemingly conflicting belief systems and practices. It is due to this deep concern that even today beliefs in nature spirits (*engkantos*) or (*diwatas*), witches, sorcerers, ghosts, and amulets possessing power or *mana* still persist despite the coming of "scientific ideas" from the West. Perhaps the Filipino is not so much superstitious as more perceptive of the fact that science and the scientific

method do have limitations. He is perhaps more aware of a "beyond" hence his persistent dependence on religion and the supernatural while at the same time he does not hesitate to use the blessings of modern science and technology.

44. 1) San Miguel Arcangel

Statue of St. Michael the Archangel
Donor: Parish Priest of Mahinog
Mahinog, Camiguin Island
Date Received: June 1969

45. 2) Illustration of an Engkanto or Fairy

Engkantos or Fairies are Fallen Angels

"And there was a battle in heaven: Michael and his angels battled with the dragon, and the dragon fought and his angels. And they did not prevail, neither was their place found any more in heaven. And that great dragon was cast down, the ancient serpent, he who is also called the Devil and Satan, who leads astray the whole world; and he was cast down to the earth and with him his angels were cast down. "Revelations 12:7-9."

It is believed by the Christianized folk that *engkantos* or fairies are fallen angels, the angels who had followed Lucifer in his rebellion against God. In the Visayan dialect they are called *sinilhig sa Dios* (those who have been swept away by God.) According to the folk, these were defeated in the battle with the good angels who were led by the Archangel Michael. The angels who fell from heaven landed on different parts of the world. Some fell on forests, on rocky places, on mountains; still others fell into lakes, rivers and bodies of water, etc. These angels became the *engkantos* and various nature-spirits of these places. From being creatures of beauty and light, they were transformed into hideous and ugly beings-goblins, ogres, dwarfs, etc. Others of course, retained their beauty — like the nymphs and *engkantos*. All of them also somehow retained a measure of their powers. With their powers they at times cause sickness or even death to human beings.

46. Ang mga Nimpa

The Nymphs

Painting by: Marta Presentacion Veloso Bautista
Corrales Avenue Corner Dolores St.
Cagayan de Oro City
Bought by: Fr. Francisco R. Demetrio, S.J.
Date Received: November 22, 1985

47. Balite Tree (*Ficus Benjamina* Linn.)

A *balite* is a strangler fig with smooth, leathery leaves which are oval-shaped and about 8 to 15 centimeters in length, pointed at the tip and rounded at the base. As a strangler vine, the *balite* wraps itself completely around a host tree,

eventually killing it. The host tree dies and rots, leaving the *balite* to take its place. The *balite* thrives on but with a hollow in the middle of its trunk which was formerly occupied by the host tree.

Because of this hollow space inside its trunk, the *balite* has acquired the reputation of being the abode of *engkantos* or nature spirits. In the belief and imagination of the folk, the *balite* plays a prominent part. Whenever someone passes by a *balite*, he has to excuse himself by saying, *Tabi apo!* ("Please excuse me, grandfather") or similar words. No one would dare to cut down a *balite* tree. Among the tribal communities, many ritual offerings are performed beneath a *balite* tree. Some tribes (like the Tiruray) employ the *balite* for burial. When a suckling baby dies, the Tiruray place the corpse inside the hollow of the *balite*. They believe that the *siring*, a tribe of dwarf spirits who live in the *numuk* (*balite*) tree would take care of the baby. The white sap of the *balite* would serve as milk for the deceased child.

48. Anananggal

Bisayan: *Ungga-ungga*

Cebuano: The *Manananggal* is a viscera sucker. It is rare in the world folklore but quite common in Philippine lower mythology. The *Manananggal* looks like a beautiful woman by day. At night time, it detaches the lower part of its body while the arms become wings. It flies like a bird of monstrous shape. It sucks the discarded phlegm of sick people and the entrails and livers of its victims. It also sucks out the fetuses of pregnant women. It uses a long tubular tongue which it sends through the roof and the sleeping victim's belly.

49. Lana batok sa wakwak

Bottle of oil against witches

Donor: Anonymous

Mambajao, Camiguin Island

Date Received: May, 1967

50.

Oil against witches

Donor: Mrs. Marcela Requerme

Portulin Medina, Misamis Oriental

Date Received: 1972

The Composition of this Oil Is from Different Roots

1. *Alingatong* (sagay) - "kung ang panit sa tawo masaghid niining kahoya ang iyang panit maluto."
2. *Tahid* - Tanum nga mahait ug makasamad.
3. *Sapinit* - *Usa ka* (vine) nga gamay ug tunukon
4. *Tuyum nga bakiki* - (black and white sea-urchin)
5. *Ikog sa pagi* - tail of a sting-ray ug uban pang mala-la nga tanum sa tubig ug yuta. Ang lana gikan sa bugtong nga kinapuzuran ug gibuhat panahon sa viernes santo.

51. Ashes inside the incense burner

Small Chinese Incense Burner

Donor: Mr. & Mrs. Plutarco Garcia
Cagayan de Oro City
Date Received: Jan. 14, 1980

Among the folk ashes are believed to be an antidote against witches. Ashes are sprinkled on the disconnected half-body of *Manananggal* that is left behind in order to kill it. If the *Manananggal* returns to its body and finds the ashes on it, the *Manananggal* could no longer join its other half-body. It eventually dies.

52. Salt and garlic on saucer
Donor: Minerva Inguito

Baylao, Mambajao, Camiguin Island
Date Received: June 1966

The folk believe that salt is an antidote against *engkantos* or *fairies*. If someone shouts "asin" it is believed that the fairies would be repelled. Fairies do not use salt in their food. It is said that if one is abducted by *engkantos* and is offered food, he/she must ask for salt. The fairies would then return him.

Garlic is also a protection against witches. Garlic is placed on the windows and doors or is carried by a traveller so that the witch will not come near.

53. Vampire

A vampire is a mythological creature who thrives on human blood. In Tagalog the vampire is known as *Mandurugo* (blood-sucker). A vampire may appear as a pretty maiden by day but becomes a monstrous bird at night who flies out to feast on human blood. The vampire would sit on the roof and let down its long threadlike, tubular tongue with which it would prick the jugular vein of the victim. The vampire loses its supernatural power at daybreak.

54. Wooden pestle and needle
Donor: Gabriel Family
17th Street Nazareth Subdivision
Cagayan de Oro City
Date Received: June 20, 1968
Age: 28 years old

A needle stuck to a pestle is placed under the house or the stairs during the wake of a dead person. To determine if there is a witch among the visitors during a vigil of a dead person, one should secretly place a needle stuck to a pestle under the house where the wake is held. The witch would then feel uneasy until all the visitors have gone home. The witch would not leave the house because of the pestle and needle under the house or stairs.

(Maranao Belief)

55. Werewine

"Werewolves" is the generic name for these creatures although there are no wolves in the Philippines. These creatures live as humans during the day but prowl about at night in the form of fierce beasts. They attack and kill other humans, and devour them. The "werewolves" take the form of any animal — a dog, cat or

swine. It is said that they assume the shape of whatever animal they first meet. The common form is a hog or swine, hence, "wereswine"

56. Sigbin

The *sigbin* looks like a dog with very long ears. Its hind legs are longer than the front and it walks with a swagger. It sees things that are behind it but not those in front. Its breath is poisonous hence it is dangerous to stand behind it.

A *sigbin* has to be fed with white chicken blood every full moon otherwise it will turn against its owner. The owner of a *sigbin* can travel anywhere by riding on it.

57. Ghouls

Philippine ghouls are sagacious creatures that feed on human corpses. They resemble humans but have long curved nails. They have a nauseating smell. Ghouls inhabit lonely places near graveyards. They sometimes steal corpses and substitute them with banana stalks.

58. Gravestone

Donor: Fr. Robert Suchan, S.J., and the Jesuit
Community, Xavier University
Cagayan de Oro City

Date Received: June 16, 1986

Filipino Beliefs about the Dead

It is the belief of the folk that the dead influence the living. This is but part of our persistent animistic heritage. When an inexplicable illness occurs among the children of the family, an illness that modern medicine seem unable to cure, very often it is the dead who are blamed. It is said then, that they are reminding the living to offer prayers or Masses for them. Reverence for the dead is prevalent among Filipinos. During All Saints' Day and All Souls' Day, the people flock to the cemeteries-cleaning and repainting the graves and tombstones of departed loved ones.

In the evening when some special foodstuffs are prepared, a vacant place at table is often left for the "Visiting dead" or some of the food is set aside. Very often also, the dead are asked to intercede for the success of some venture. Filipinos seem to believe that the dead do look after their living relatives, helping them and guiding them. The folk also believe that the dead do not immediately go to the land of the dead. They hover around their family, making their presence felt especially during the forty days after death. It is said that they often visit their families on the 3rd, 7th and 9th days after death.

59. Witches

Witches are described as wizened and deformed human beings, usually females who have supernatural power that they use to harm or kill other human beings. Witches can transform themselves into any shape, both animate and inanimate, and can also become invisible. They can likewise fly. They have dealings with the devil or evil spirits. They usually live in isolated places, far from other humans.

60. Samin

Chinese Wall Mirror

Bought by: Fr. Francisco R. Demetrio, S.J.
from Mrs. Po (Melhon Glass House)
Cagayan de Oro City

Date Received: 1970

Among the folk it is believed that a mirror can be used to detect a witch/vampire. If an individual does not have a reflection in a mirror he or she is a vampire. It is believed that on the eve of Valentine's day, a person can discover his or her life partner by looking in the mirror at midnight. One has to carry a candle in front of a mirror in a dark room. After saying some prayers, it is believed that the mirror will turn smoky and one can then see one's future life partner standing behind in the mirror reflection.

61. Lubi

Big Coconut

Donor: Mr. & Mrs. Albert S.J. Vamenta & Family
Vamenta Compound Tomas Saco St. Macasandig
Cagayan de Oro City

Date Collected: March 7, 1985

Date Received: June 16, 1986

62. Dwarfs

Dwarfs are misshapen, ruttish, ground-dwelling creatures. They are said to own a lot of gold. They are known among the Tagalog as *matanda* or *nuno sa punso*, and among Visayans as *duende*. Dwarfs are very mischievous and often play pranks on humans. They are also very sensitive and easy to offend. When harmed, they would send sickness or even cause death. However, they would reward with gold and gems those whom they befriend. Some kinds of dwarfs are believed to be guardians of vegetation especially rice plants.

63. Zinc Container

Found inside the big wooden chest which contained human bones and broken artifacts from Tagbilatang caves.
Cagayan de Oro City

Date Found: December 18, 1985

Could be used as water container. The basin or container when filled with water and placed just inside the door or a window of the house would serve to protect the house from thieves. The effectiveness of the protection is enhanced by reciting the Apostle's Creed over the basin of water.

The thieves would find it very difficult to enter the house undetected. If they do succeed, they would be ill at ease and would leave immediately.

A Folk Belief

Mr. & Mrs. Carlos Gabriel
Nazareth Subdivision
Cagayan de Oro City

64. Krus nga Puthaw
Cast Iron Cross
Donor: Rev. Fr. Alex Smulders, M.S.C.
Tagana-an, Surigao del Norte
Date Received: November 1967

The Cast Iron Cross was originally on top of the parish church in Tagana-an. It fell during one of the typhoons which periodically visit Surigao. It was 75 years old when it was received by the Museum in 1967.

65. Campana
Church Bell
Donor: Fr. Edward Van Groenendael, S.J.
Sumilao, Bukidnon
Date Received: Jan. 15, 1986
Age: Ca: 106 years old

Section Five

Illustration of Shamanic Trance

Shaman and Shamanic Rituals

In traditional communities, the shaman is a very important religious functionary. A shaman is someone who is a master of trance or ecstasy. He is capable of going into and out of trance at will. In traditional societies he is the mediator between the community and the spirit world. At times the shaman acts as a medicine man. When an illness occurs the shaman is called upon to cure the sick. Among the "primitives", a serious illness is often believed to be caused by the spirits. It is then the task of the shaman to effect a cure by contacting the spirits. If the sickness is due to "soul-loss", the shaman goes into the spirit-world and takes back the "abducted" soul or souls. This entrance into the spirit-world is the trance state or ecstasy. The shaman goes into trance during the shamanic ritual. These rituals differ from culture to culture. Most of the difference however lies in the method used to induce trance or ecstasy.

Some shamans employ dancing or whirling of the body at high speed. Others employ rhythmic and repetitive sounds using drums, gongs, etc., or some words. Still others take in chemicals or drugs, imbibing them by smoking, drinking or eating. Some also use self-mortification or self-torture. Combinations of the above methods are often used. All these techniques however are woven into a sacred ritual, the shamanic ritual. No matter what method or combination of methods for inducing trance is used, the ritual is always held sacred since it is the means whereby the shaman contacts the spirits or enters the realm of the spirits. During the shamanic ritual a sacrifice of an animal may also be made - a chicken, a pig, or some cattle is killed. A shamanic curing ritual does not always involve trance. The shaman goes into trance only when there is "soul loss" or if there is a need to consult or contact the spirits concerning the problems of the community.

66. This skull, which was recovered from a wooden coffin, shows deformation of the frontal section and the back of the head. The small hole above the right eye socket could be a scar or trephining — a practice of boring a hole on the skull to relieve pain and pressure. Frontal teeth are filed as shown by the right canine tooth. These cultural traits were practised by the prehispanic Filipino of the 14th and 15th century A.D. in Mindanao and Bisayas — Cebu, Bohol and Masbate.

Provenance: Punta Site, Suatan, Barrio Ambago
Butuan City, Agusan del Norte
Date: 15th-16th Century

Obtained from excavation by the summer field school in archaeology at Suatan 1974.

67. Parangka
A Mansaka Idol
Donor: Tony Magaña
Maragusan, Davao Oriental
Date Received: Nov. 15, 1972

68. Hinugpong nga mga Tipaka sa Kinhason
A bundle of shells
Collected by: Fr. Francisco R. Demetrio, S.J.
Date Received: 1968

This or a similar string of shells is placed over a fireplace as a charm for a bigger yield or roots crops.

69. Bamboo Stick for Kaingin
Corn Planting
Donor: Mrs. Zenaida Rebolos Uy
through the Xavier University Research Institute,
Cagayan de Oro City

Digging Stick for Kaingin Corn Planting

This instrument is used in corn planting ritual of the *Gali* (Bukidnon) people. The spear-shaped end of the instrument is plunged into the ground, and some kernels of grains are placed in the hole. The upper part of the instrument is used for producing musical sounds.

The bamboo stick was secured and donated to the RIMCU by Mrs. Z.R. Uy who procured it during the research on her master of arts thesis.

Folk Medicine: Methods of Diagnosis

Folk medical practitioners employ two general methods of diagnosing disease. The first is by direct observation of the (symptoms of the) patient and the other is

by divination. Sometimes the two methods are combined. In both methods the folk medical practitioner interviews the patient and his close relatives to find out the circumstances related to the illness. This is to obtain an inkling as to whether the illness is a "natural" or a "supernatural" one.

Direct observation of the patient may involve feeling for his pulse, his forehead, and temple; noting the color of his skin; finding out his temperature and the pain the patient feels, and watching his behavior during the illness.

If the illness is very serious and there is no discernible "natural" cause, the medical practitioner may resort to divinatory art to discover the cause of illness.

The medical practitioner may employ the egg divination method. The practitioner would let an egg stand on a plate. If the egg stands, the sickness is caused by spirits of dead ancestors who want the living to pray for them.

Another method is used to detect *osik*, a form of sorcery wherein the sorcerer (*osikan*) causes sickness by forcing foreign objects inside the victim's body. A fresh egg is wrapped in a piece of black cloth and the pouch is gently rubbed or passed over the afflicted area while the medical practitioner murmurs some *orasyon* (magical prayers). The pouch is then opened and the egg cracked. If foreign objects are found inside, the illness was caused by an *osikan*. Twenty-one petioles of *badiang* (*Alocasia macrorrhiza* (Linn.) Schott.) boiled in coconut oil may be wrapped in the piece of black cloth instead of the fresh egg.

Still another method is the use of *tawas* which is melted in a porcelain dish. The shape of the residue determines the cause of illness of the sick as interpreted by the folk medical practitioner.

Another method of divination used to diagnose illness is to use a lighted candle. A candle is lighted and a pan of water is prepared. While mumbling prayers the diviner tilts the lighted end of the candle towards the pan of water. Melted wax drops into the water. Whatever shape the wax droppings assume is interpreted to be the cause of the illness.

Still another way is to let the smoke from a lighted candle darken a porcelain dish. The shape of the soot that gathers on the porcelain dish determines the cause of the illness.

70. Tawas

Alum

71. Stone Dropped Inside a Bottle of Water for Diagnosis

Some folk medicine men use a small stone (*mutya*) to diagnose patients. The stone is dropped into a bottle filled with water. The folk medical practitioner then interprets the bubbles that cling to the stone to ascertain the cause of the illness. Among the folk there is a prevalent belief in power possessed by or inherent in certain stones, gems, metals or objects. The folk have many names for these powerful objects: *mutya*, *anting-anting*, *kalaki*, etc. These objects have many sources. Some stones or hard objects found inside animals such as snakes, fishes, etc., or inside certain trees or plants are believed to possess power or *mana*.

Even the lightning is believed to be a source of certain powerful amulets. The amulets/talismans are used in different ways, either to harm human beings or to prevent harm. Some are believed to endow the possessor with certain abilities or desirable qualities. Still others are believed to cause good luck.

72. Platito (Lusa/Sartin)
White Enamel Plate
Donor: Dr. Michiele Lafay
Kalagayan, Bukidnon
Date Received: June 16, 1986

Some folk medical practitioners use the underside portion of these enamel plates for divinatory purposes in folk medicine. They allow the smoke of a candle to darken the plate's bottom surface. By examining the shape of the soot on the underside of the plate, the folk medical practitioners would know the cause of the illness or the disturbance in behavior. The shapes discerned may suggest the cause of the illness to be some person or some nature spirit or elemental being who was offended by the sick. Animals like pigs, dogs, goats, etc., some old member of the community or their very own parents or relatives can be seen as the cause of the illness among children.

Folk Medicine

Philippine folk medical practices may be classified into three according to their functions. These practices are diagnostic, preventive, and curative. Diagnostic folk medicine involves those medical practices wherein the practitioner seeks to discover the cause which can either be "natural" or "supernatural". The process (of diagnosis) often involves divinations. The course of the curing process is highly dependent on the result of the diagnosis and on the kind of folk medical practitioner. Preventive folk medicine comprises those folk medical practices intended to prevent illness. Many of these practices are taboos and advices especially those involving food, bathing, sleeping, pregnancy, menstruation, etc. Included are practices that involve attitudes and actions towards nature spirits or *engkantos* and witches. Curative folk medicine involves those practices that are used to cure illness. The method depends upon the diagnosis of the illness, whether it is naturally caused, cause by spirits or caused by sorcery. The method of cure also depends upon the kind of practitioner who is consulted.

In traditional communities there are often three folk medical practitioners. They are the diviner, the shaman/medicine man and the herbalist. The diviner's function is to diagnose the illness and its cause. He then recommends the medical practitioner to be consulted. If the illness is not caused by spirits then he may suggest a herbalist. At times the diviner is also a herbalist (*herbolario*); as the name suggests he uses leaves, roots, seeds, flowers, etc., of medical herbs often mixed with coconut oil, to effect a cure. The method is in the form of a massage (*haplas* or *hilot*). A herbalist may also employ medical prayers, religious objects, saliva, and blowing of air or smoke (*tayhop*). If the illness is caused by spirits or by sorcery, the diviner may recommend a shaman for the cure. Very often the diviner is also a shaman. The shaman goes into trance and with his/her spirit helpers effect or attempts a cure. Among the cultural minorities a shamanic curing ritual is often accompanied with a sacrifice and festivities involving the entire community.

73. Miraculous Handkerchief

Kerchief with healing powers

Donor: Mr. & Mrs. Pio Yap

Plaridel, Misamis Occidental

Age: 11 years old

Date Received: Nov. 17, 1967

Solicitor: Mr. Wilfredo Yap

This magic cloth was acquired in 1956 from a "tambalan" or faith healer of Calamba, Misamis Occidental. It is said to have been made somewhere else in Misamis Occidental. It is reputed to be potent in curing stomach aches or "su-ol" and many other ailments; it is also said to be an antidote for any poison, as well as a protection against "impakto" or evil and other malignant beings. How to use it? Wave it over a glass of water. The water is supposed to acquire healing power through the air generated by the kerchief. The water is then given to the patient to drink. If the ailment is caused by poisoning, the poison will immediately be thrown up by the patient.

The kerchief loses its power if used inside a house where a woman is giving birth. The power can be recovered, however, by burying the kerchief under a doorstep for 3 days.

74. Anting-anting

Talisman

Donor: Mrs. Leonor G. Denosta

Baungon, Bukidnon

Date Received: Feb. 20, 1980

This talisman belonged to an old man living in Mandumol forest, Bukidnon. He used it as an apotropaic (sumpa). As he declared: "I would soak the necklace in water and let the sick person drink the water". This necklace contains various wooden shapes like pointed diamonds, human figures, tops, padlocks, etc., and it was carved with the inscription: "Langit Ug Bitoon" (the skies and the stars.)

75. Medical Bracelet

To cure sickness and fever

Bought in Linabo, Bukidnon

Date Received: 1969

76. Antidote against snake bites and insect bites

La Paz, San Francisco, Agusan del Sur

Date Received: 1972

77. Holy cross prayers
Rosicrucian Prayers

78. Asupre
Sulfur
Medicine For Skin Irritations

79. Gray seed
Unknown Seed
Anti-acid medicine for children taken internally after being pulverized

80. Small bundle of reddish wood
Talinum
For boiling and drinking as cure

81. Amargo Tonico (101 Trademark)
This is a bitter herbal medicine reputedly capable of invigorating the human body. It was extensively used before the Second World War and even after. It is claimed to be capable of curing such disorders as stomachache, malaria, diarrhea, dysmenorrhea, etc. It is also a good tonic for women who have just given birth.

Ceramics Among the Early Filipinos

Ceramics, both native and foreign (Chinese and Annamese) played very important roles in the daily lives of early Filipinos. Due to their seeming permanence as compared with other perishable goods, ceramics became the prized possessions of the early Filipinos. They became family heirlooms. In many instances they became the measure of wealth and the symbols of high status among the rich. They were also often given as part of the bride price or were used as payment for fines during tribal disputes.

Family prestige was important even during death. Families vied with each other in showing off their wealth when a family member died. It was important that the community should remember the deceased. Funeral feasts were held for the dead. Likewise it was important that the family showed respect for their departed so that the deceased would not come back or linger around the family and cause another death. Among several tribes in the Philippines and Southeast Asia, interment of the dead in burial jars was practiced.

It was customary to bury with the dead certain funerary offerings which were intended as provisions for the deceased in his journey to the other world. The nature of these funerary offerings often corresponded to the social position of the dead. If he was a great warrior, his war implements were included in his coffin. If the dead was shaman, his or her curing paraphernalia were also included. This ancient practice of interment is a great boon to modern archaeologists and anthropologists. By examining the materials found in burial sites, anthropologists could reconstruct an accurate picture of the way of life of the society they are studying. They could learn much about the food habits and culinary practices of its people, their dress and ornaments, their tools and implements, and even their beliefs and

customs could be deduced. But above all, by using the Chinese ceramics found among the funerary offerings, a rough estimate could be made of the age of the burial site and hence of the society that used the site.

Every religious or social gathering in traditional Filipino communities always involves feasting — eating and drinking bouts. Such occasions often involve the entire community. Often only the rich and the well-to-do could afford to hold such festivities. They would need large quantities of food and drink, enough to last several days. Among the cultural communities and the early Filipinos native liquor were often stored in very large Chinese jars. These jars of wine would then be taken out during the feasts and drinking bouts. Among the Mountain Province folks and the Subanon of Zamboanga these jars are often heirlooms of several generations.

During the curing rituals and sacrifices of shamans, ceramics were also employed. Aside from their obvious use as containers of the offerings — wine, betel nut quid, blood and entrails of sacrificial animals — they were also sometimes used as impromptu musical instruments to produce rhythmic sounds to induce trance. Among contemporary folk medical practitioners ceramics are used during divination rituals. To discover the cause of an illness, smoke from a candle is allowed to darken the saucer or plate. The shape of the soot on the ceramic would indicate cause of the illness.

Coming to contemporary times, ceramics still play a considerable role in the lives of the people — in industry and commerce, in the household, in the laboratories. In the foreseeable future ceramics would continue to play such an important role.

82. Hadag

Bowl

Donor: Mr. Antonio Magaña

Davao del Norte

Date Received: December, 1971

The hole in the middle of the bowl was probably caused by constant grinding of salt or some mixture of folk medicine. It may be that the hole was created purposely by striking it with something for some reasons unknown to us at the present time.

83. Tibod

Annamese Jarlet (14th century)

Donor: Fr. Francis Madigan, S.J.

RIMCU-Xavier University

Date Received: Nov. 15, 1966

This jarlet is used by ancient inhabitants of Barrio Balos, Misamis Occidental and placed with the corpse as burial offering.

84. Jarlet

Bought in Dangakayon, between Claveria and Gingoog City

Date Received: Jan. 17, 1983

85. Plato
Celadon Plate
Donor: Mrs. Baby Padero
Patag, Naawan, Misamis Oriental
Date Received: Jan. 1968
86. Plato
Celadon Plate
Donor: Mrs. Dionesia Portillo Lacada
La Paz-Bayabas, Cagayan de Oro City
Date Received: August 15, 1968
87. Pinggan
Porcelain Plate
Bought in Marawi City, Lanao del Sur
Date Received: March 3, 1969
88. Tibod
Jarlet
Donor: Ambrosia Pimentel
Balungis, Carmen, Cagayan de Oro City
Date Received: Jan. 1968
89. Ceramic Bowl
Donor: Garcia Family
Cebu City
Date Received: July 29, 1970

Section Six

90. Sundang
Native Bolo — Is usually used by Filipino farmers. It could be used for self defense and vengeance.
91. Sundang
Native Bolo
92. Kampilan
Date Received: 1968
93. Kampilan
Date Received: 1968
94. Kampilan
Date Received: 1968

The *Kampilan* is the favorite weapon of the Maranao, the Iranun and Maguin-danao. It is a heavy blade with only one sharp edge. The *kampilan* is inversely

tapered. It is smaller near the hilt rather than at the tip. It has however a definite sharp point as the result of the sudden curving in of the dull back part toward the front cutting edge. The Kampilan is often decorated at the tip especially where the dull back curves in to the cutting edge. Often lace-like details and sometimes a little horn are found on the sharp curve. The handle of the kampilan is rather large with a characteristic open V at its extremity. The open V represents a *naga* or a crocodile head with open jaws. A circle is invariably found behind the open V where the eye of the naga (crocodile) would be.

95. Handy Agong
Date Received: 1980

96. Big Agong
Date Received: 1968

97. Barong
(Tausug)
Date Received: 1968

The *barong* is the favorite weapon of Sulu just as the *kampilan* is of Mindanao. The *barong* has a single cutting edge like the *kampilan* although the former is shorter. The shape of the *barong* resembles a symmetrical leaf. The blunt back is generally straight but the cutting edge bulges into a sort of "belly". The curve however is gentle and harmonious. The *barong* tapers to a sharp point and is also narrow towards the hilt. The back of the blade is quite thick. This gives the *barong* the slashing weight to compensate for its shortness.

Although the *barong* is the characteristic weapon of Sulu, nevertheless, the Samal also use it and call it *badi*. The characteristic shape of the Sulu *barong* handle is similar to the head of the cockatoo, a kind of parrot with a high crest or crown of the cockatoo, while there is also a downward movement, representing the head and the hook-like bill. The wood used is usually the fine-grained hard wood called *banati*.

The shades of the wood range from golden brown to wine red. Other materials for handles are ivory, silver and horn.

98. Agongs
Brass gongs

99. Kris
(Kris Seko) Wavy-bladed kris of the Tausug
Date Received: 1968

100. Kris
(Kalis Tulid) Straight-bladed kirs of Tausug; called *sundang* by the Iranun.

101. Kris-sundang
Date Received: 1968

Kris

The *Kris* comes in two basic shapes — the wavy and the straight. The wavy is the classical type and is called *Kalis seko* in Sulu. The straight kris is called *kalis tulid*. The wavy kris with odd-numbered bends (three, five, seven or nine) are preferred to those with even-numbered bends. Some *Kris* are a combination of the straight and the wavy. The kris has two cutting edges but it seldom tapers to a sharp point. Only the *kris*-daggers found mostly in Java have sharp points. The kris has elaborate ornamentation at the base of the blade (the area commonly occupied by the handguard). To accommodate the decoration at the base of the kris blade, the kris scabbard is widened at the entrance. The kris hilt is made of wood but is usually wrapped in fine wire for delicate appearance and a good grip.

102. Bangkaw Spear

The spearhead of the Manobo spear is a long, slender, pointed blade. From the shoulder (widest part of the spearhead which is about 4 to 7 centimeters wide) the blade tapers uniformly to a point. The more common type of spearhead tapers off very gradually to about 25 millimeters of the extremity when the edges converge at an angle of 45° until they meet, forming a point. From the shoulder, the edges also slant inward at 45° to form the neck. The neck of the spearhead is a solid cylindrical piece, about 3 centimeters long, often ornamented with embossed work, and ends in a rod or in a conical socket about 7 centimeters long. If the spearhead ends in a socket, the shaft is inserted into the socket and attached with some resinous substance.

If the spearhead ends in a rod, it is inserted into the hollow shaft (made of bamboo). The end of the shaft is reinforced with a brass ferrule or with coils of abaca fibers (treated with resin) to prevent splitting. The shaft of the spear is very often made of *palma brava* (*Livistona rotundefolia*) (Lam. Mart.) or bamboo, depending on the type of spearhead.

103. Nolong or Tabas

The *tabas* is a heavy curved sword. Its blade is broad at the distal end and has only one cutting edge. Its double-grip handle is slightly curved, long, and undorned. The handle serves as counterweight to the long and heavy blade. The *tabas* is found among all Muslims. It was formerly used for executing criminals. Among the Iranun it was used in battle. It was also employed to dispatch wounded enemies. Certain warriors were assigned for such a task. Nowadays, the *tabas* is used by Christian farmers of Mindanao to cut *talahib* and cogon and also to clear the underbrush in *kaingin* or slash and burn agriculture. It is well suited for such a function.

104. Bukidnon soldiers kill an American guard (a painting by Nonoy Estarte)

During the struggle of the Cagayanons to retake Cagayan from the Americans who had occupied it in April 7, 1900, the Bukidnon contingent was stationed near the cemetery. They spied a lone American guard whom they overcame and killed. Possessed by the god Talabusao who makes men furious in war, they raised a shout

as they feasted on the liver of the enemy. They were thus noticed by other American guards nearby who trained their guns on them.

Talagbusao

The Bukidnon believe in a war god called *Talagbusao*. Before going on the warpath the Bukidnon warriors or *baganis* invoke the spirit *Talagbusao*. The weapons are soaked in blood in a ritual going to the battlefield. *Talagbusao*'s main characteristic is its insatiable desire for blood. The *Talagbusao* is also known to choose mortals for his favorites and affords these favorites immunity from all material and spiritual dangers.

The spirit is believed to possess its chosen mortal and it moves him to take revenge or wage vendetta on enemies for grave infringements on their rites. Once the spirit gains control over its chosen mortal, it commands him to kill his enemy and to drink the slain enemy's blood. Sometimes it even causes the favorite to devour the victim's heart and liver to signify total destruction of the enemy.

Shield

Shields were called *kalasag* by early Filipinos. Filipino shields were of many shapes and sizes. Generally they were of three kinds: the oblong type, the rectangular type and the round type. The most common ones were the rectangular type of shields. Round shields were used mostly in Mindanao by the Bagobo and Muslim tribes. Some rectangular shields had rounded corners. The shields were usually made of light and filaceous (fibrous) woods. They were often reinforced with bamboo, *palma brava*, rattan, or hides.

Among the Mountain Province folk, shields had prongs — three in the upper portion and two in the lower portion of the shields. Most shields of Mindanao (and Visayas) did not have prongs. Generally, Filipino shields were three times longer than they were wide, so that they were seldom perfect rectangles; however, very often the shields were either wider in the upper portion or were wider in the middle portion. Other shields curved into the middle portion so that they were narrower in the middle than in the upper and lower portions.

105. Kelong

Muslim Shield

Donor: Mrs. Emilia Casino

Tibanga, Iligan City

Date Received: 1968

106. Kalasag

Bukidnon Shield

Donor: Fr. Fonton Fitzpatrick, S.J.

Kisolon, Bukidnon

Age: 45 years old

Photo of a Bukidnon Warrior with armor

107. Lantaka
Muslim Canon
Date Received: 1968

Section Seven

108. Tampuda hu Balagun
(The Peace Pact of the Vine-Branch)

In Tikala-an (formerly Pusod ha Dagat or Navel of the Sea), a barrio thirty-five kilometers south of Talakag, Bukidnon, the New Datu, Man Sicampo Man Langcayan, wanting to validate his promotion to office, decided on holding a ceremony for his installation. Since he was not known in Dodsaaan (Lanao del Sur), Maguindanao, and Tagoloan, he approached the elderly Kapetan Pedro Tayagbong, Datu of Lambagowon (ancient Cagayan de Oro). He requested the older Datu, to make known to the other Datus and Sultans of Central Mindanao, his new Datuship of Pusod ha Dagat, and to gather together at a specified day at Pusod ha Dagat in order to witness his assumption of datuship and to renew the old non-aggression pact among themselves.

Kapetan Pedro warmly welcomed Man Sicampo Man Langcayan. Immediately after his departure, Kapetan Pedro sent messengers to all the other Datus and Sultans of Central Mindanao informing them of Man Sicampo Langcayan's desire. To every body's satisfaction the day for the visit to Pusod ha Dagat was set. Preparations for the coming of the Datus of Central Mindanao were begun at Pusod ha Dagat.

The scheduled day arrived. The Datus and Sultans with their personal bodyguards arrived. The Sultan of Dodsaaan brought with him a young carabao and a Moro Koran; the Sultan of Maguindanao another carabao and a durian fruit; Kapetan Pedro besides a carabao brought along a Bible; the Sultan of Tagoloan also a node of balagun or rattan about a meter long. And the Datu of Pusod ha Dagat among other things also supplied a white chicken. They were all welcomed by the people of Pusod ha Dagat. Then followed the merrymaking.

After everybody had rested from their long journey, the meeting was started. During the meeting, Kapetan Pedro asked the people whom they wanted to be their next Datu of Pusod ha Dagat. With a unanimous voice, Man Sicampo Man Langcayan was proclaimed Datu of the barrio. The Sultan of Dodsaaan then made a suggestion that a "Tampuda ha Balagun" be made in order to formalize and make binding the proclamation of Man Sicampo Man Langcayan.

They made ready for the ceremony; a hole one meter square and about 30 centimeters deep was dug. Into the hole they placed the Koran and the Bible. Over these was placed the durian fruit and the blood of a white chicken was poured into it. Then the node of balagun was placed across the hole. Kapetan Pedro seated himself behind it facing the hole, and to his right he stationed the Datu of Pusod ha Dagat and the Sultan of Tagoloan holding on to the right end of the node of rattan. To his left he placed the Sultans of Dodsaaan and Maguindanao also holding on to the left end of the node. Then taking his kampilan, Kapetan Pedro said in solemn tone: My brothers, this is a very serious moment. May no one of us prove false to

our pact of friendship and unity. And if ever one of us should prove false, may he suffer the same fate that the balagun now suffers". With this he cut the balagun into two. The cut vine was then thrown into the hole and the blood of carabaos was poured over them. And they covered the hole with soil. The meat of the carabaos was then served to the people. The feast lasted seven days, with hundreds of people attending.

Section Eight

Christianity and its Contribution

From our inaugural exhibits in the Museo de Oro it is quite clear that the response of the Filipino to the sacred whether in the world around him, or in his personal and collective life, was environed in fear, even servile fear. Nor need the Filipino apologize for this. For even the ancient Hebrews in the response to Yahweh were known to experience horrifying fear.

Here the advent of Christianity made the difference. For Christianity is a religion based upon God's unconditioned unmerited love for man; Christianity did not do away with the ancient religious truth: that the fear of the Lord is the beginning of wisdom. But it equally stressed another truth: that Christian wisdom rises above servile of God, and approaches his maker as a "Father" who loves his children and the world he has made for them.

But because of the weakness and frailty of the human vessels that brought the wine of God's love to those shores as well as that of the human vessels into which that wine was poured, there is yet to be detected in our Philippine culture remnants of the original fear. This is readily seen in our religious beliefs and practices.

However, it must also be admitted that the Filipino in adapting to the gospel values has exercised his native creativity. The folk Catholicism which he fashioned over the past four hundred years since Magellan planted the Cross in Limasawa, is indeed a magnificent handiwork. Foreign observers have marvelled at our uniquely Filipino way of observing the universal Christian feasts of Christmas, Lent, Holy Week and Easter; as well as our devotion to the saints among whom we even number "El Señor Santa Cruz" or "Señor Sto. Niño"; or our sentimental but truly Filipino way of honoring the Blessed Virgin, God's mother and ours. Even the other cultural traits deriving from our being Christian have their own peculiarly Filipino-Christian nuance. Our *utang na loob* (Tagalog) or *utang na kabut-on*, Cebuano (Bisaya) is basically built on a solid plank of Christian values, namely, the spirit of thanksgiving or gratitude for favors received. We know of course that this can be carried to absurd lengths especially in the social and political spheres. Our *bahala na* (Tagalog) or *pagbu-ot sa Dios*, Cebuano (Bisaya) is ultimately based on the Christian belief in divine providence. It too can be subject to distortions. And our vaunted penchant for hospitality in favor of guests and strangers can fit in squarely with the more ancient regard for the *anawim* or the helpless, the orphan and the widow which was enjoined by Yahweh in the Old Testament and approved of also by Zeus among the ancient Greeks.

Our epics, even the most primitive, carry elements of genuine humanity like respect for elders especially of one's parents, regard for the human person,

acceptance of the dignity of women, close family ties, democratic attitude of rulers who always consulted their council of elders before undertaking a community project; sensitiveness to the manifestations of the holy and respect for the spirits and the supreme beings.

Out of our religious and spiritual life a certain coloring has been acquired by our native dances and music, our church architecture, with its retablos and arches, our iconography with its quaint and varied motifs evident in our santoses; in the strictly liturgical or ecclesiastical spheres there developed the art of the *remelletes*, the *virinas*, the chandeliers and *arañas*, the gold and silver brocaded vestments for mass and benediction, the shawl-bells, the *matrakas*, the *guions* for the procession of the blessed sacrament; as well as the paintings found in the naves of our churches and on the walls of conventos. Our *pasyons* or *pabasa*, the *cenaculo*, the *zarzuela*, the *duplo*, the dramatic and poetic output of our native artists in one way or another were inspired by an inculturated Christianity which prides itself at once of being Catholic and Filipino.

But there were innovations and deviations even within the religious and ecclesiastical spheres. We can mention the various magical prayers for cryptic and occult purposes used as talisman and amulet. They are a mishmash of dialect with Latin and Spanish words and phrases, badly heard from the lips of priests as mass or prayer, and inaccurately transcribed from memory to form the many *Librito sa Orasyones*.

We may even postulate that the very Judaeo-Christian religious history, especially in the struggle of the Hebrews against Egypt and their enemies, and the conflict of Jesus with the civil and church authorities of his time — all this may be partially responsible for the rise of so many nativistic millenarian movements in our history since the time of the Spaniards through the American period, the Japanese and the commonwealth and independence eras. These movements were headed generally by native religious leaders, the successors of our ancient shamans. As the Filipino nation began to emerge in the consciousness of our people these movements took a more nationalistic and patriotic orientation. So that freedom and independence from the Spaniards, the Americans and the Japanese gave way to freedom and independence from oppressive Filipino landlords and compradors. The movements of the Tadtad, the Sagrado Corazon Señor, the PBMA of Ruben Ecleo even the NPA of Buscayno are all cut from the same fabric. Of course the NPA has been thoroughly secularized because it is founded on atheistic materialism.

Despite the aberrations and deviations and distortions, the inculturated Gospel in the Philippines has produced real outstanding patriots who loved God and their people with tender devotion and utter selflessness such as Hermano Pule, Jose Rizal, Andres Bonifacio, Marcelo del Pilar, Maximo Soliven, Jose Abad Santos, Manuel Colayco, the Tiano brothers, and, lately, Ninoy Aquino and Evelio Javier. They were staunch Filipinos who did not fear to acknowledge their debt of inspiration to the Gospel of Jesus Christ.

These are Christianity's priceless contribution to our national identity. We are a people who are instructed not only scientifically and mythologically but also mystically.

910 Copyright

Anonymous

109. Candelabra
Wooden candle holder
Donor: Fr. Michael Doyle, SS.C.
Parish Priest of Talisayan, Misamis Oriental
Date Received: August 1968
110. Wooden Columns
Donor: Fr. Brennan, SSC
Mahinog, Camiguin Province
Date Received: 1969
111. Sanctuary Lamp
Donor: Parish Priest of Talisayan, Misamis Oriental
Date Received: 1969
112. Big Wooden Candelabra
Donor: Rev. Michael Doyle, SS.C.
Columban Parish Priest
Talisayan, Misamis Oriental
Date Collected: August 1968
113. Candelabras
Candleholders
Donor: Fr. Alex Mejia
Jasaan, Misamis Oriental
Date Received: June 13, 1972
114. WHEEL BELL
Donor: Fr. Brennan, SS.C.
Parish Priest
Mahinog, Camiguin Province
Age: ca, 117 years old
Date Received: June 6, 1969
115. Remelettes
Candleholders
Donor: Fr. Luis Pacquing, S.J.
Molugan, Misamis Oriental
Date Received: August 1969
116. Altar Decoration
Donor: Fr. Hermann Maalman, M.S.C.
Cantilan, Surigao del Sur
Date Received: Nov. 7, 1967
117. Altar Cards

Donor: Fr. Michael Doyle, SS.C.
Talisayan, Misamis Oriental
Date Received: May 1969

118. San Augustine
Statue of St. Augustine
Donor: Fr. Brennan, SS.C.
Mahinog, Camiguin Province
Date Received: June 6, 1969
119. Retablo
Retable
Donor: Parishioners of Guinsiliban
Guinsiliban, Camiguin Province
Date Received: May 1969

This was part of church columns from Spain. Bombed by liberating U.S. planes in 1944. This was thrown 100 meters away. Retrieved when a bulldozer ran into it.

120. Chalices
Donor: Fr. Frank Baragray, S.S.C.
Sagay, Camiguin Province
Date Received: June 27, 1967
121. Ciboria
Cibrium
Donor: Fr. Frank Baragray, S.S.C.
Sagay, Camiguin Province
Date Received: June 27, 1967
122. Pax Teum
Donor: Archbishop James Hayes, S.J.
Cagayan de Oro City
Date Received: August 18, 1967
123. Pax Teum
Donor: Fr. Frank Baragray, SSC
Sagay, Camiguin Province
Date Received: June 28, 1967
124. Glass Basin
Donor: Minerva Inguito
Baylao, Mambajao, Camiguin Province
Date Received: June 1966
125. Monstrance
Donor: Fr. Arthur Shea, S.J.
Parish Priest of Mambajao, Camiguin Province
Date Received: 1969

Donor: Fr. Michael Doyle, SSC
Parish Priest, Talisayan, Misamis Oriental
Date Received: May 1969

127. The Reliquary of St. Augustine
Donor: Fr. Francisco Van Der Borgt, MSC
Gigaguit, Surigao del Sur
Date Received: Nov. 1967
128. Complete Set of Mass Vestments
1. Chasuble (Priest's vestment)
2. Stole
3. The Burse
4. Chalice's veil
5. Maniple
Donor: Fr. Hermann Maalman, MSC
Cantilan, Surigao del Sur
Date Received: Nov. 6, 1967
129. Part of the Old Altar
Donor: Fr. Brennan, SSC
Parish Priest of Mahinog, Camiguin Province
Date Received: June 6, 1969
130. Holy Water Container
Donor: Fr. Michael Doyle, SSC
Talisayan, Misamis Oriental
Date Received: June 1969
131. Incense Container
Donor: Fr. Brennan, SSC

Mahinog, Camiguin Province
Date Received: June 4, 1969

132. Incense Burner
Donor: Fr. Bill Brunner, SSC
Magsaysay, Misamis Oriental
Date Received: March 25, 1970
133. Bells for Holy Mass
Donor: Fr. Brennan, SSC
Parish Priest of Mahinog, Camiguin Province
Date Received: June 6, 1969

Section Nine

Folk Cults (Tadtad And Ilaga Cults)

A folk cult is a group or an organization whose members have certain esoteric beliefs and practices concerning the supernatural. The group's beliefs are generally at variance with the mainstream beliefs of the society yet sharing certain common values and traditions with them. The esoteric beliefs and practices are confined and restricted to *bonafide* members of the group.

In the case of the *Tadtad* and *Ilaga* cults, their members believed that they were invulnerable to bladed weapons and/or firearms. The members obtained this invulnerability when they used certain magical oils and cloths and when they follow the prescribed practices of their cults.

The magical oils that the members possessed were prepared and given to them by hermits (*hermitanyo*). These hermits were holy old men who lived in the mountains far from human habitations and who followed a strict life of self-abnegation. These hermits were responsible for organizing the *Ilaga* as the defense of the Christian settlers against the depredations of the Muslim *Barracuda*. (The *Barracuda* was a Muslim armed group employed by certain politicians to drive away the Christians from their titled lands).

The magical oils were of two kinds. One type was "material" while the other was "spiritual". The "material" oil was made of oil and herbs. It was usually yellow or green in color. The "spiritual" oil was composed of oil, perfume and Latin inscriptions. It was usually orange in color.

The magical cloths used by the *Ilaga* were employed only during battle. There were five kerchiefs often red colored and one undershirt or jacket. The kerchiefs were filled with inscriptions — magic words, phrases and *orasyones* made up of a combination of words in Latin, Spanish, or local dialect. The more unintelligible the words, the more effective they were believed to be. One kerchief would be tied around each wrist and ankle while the fifth would be fastened around the head like a band. The undershirt or jacket, usually with an image of Christ on it, was worn like an ordinary jacket or undershirt.

It is believed that these cloths together with the *lana* or oil imparted to their users supernatural powers — the users become invulnerable. Aside from the above magic objects, the *Ilaga* (and *Tadtad*) has to follow certain obligations and taboos in order to maintain or increase the effectiveness of the magical oil.

The items on display were donated to the Muslim by Judge Medardo Tiro. The items formerly belonged to a Tadtad group in Initao, Misamis Oriental.

Tadtad Paraphernalia

134. Belt
135. Handkerchief
136. Shirt and back front parts of an undershirt converted into an anting-anting (amulet) and used by the Tadtad during battle as a protection against projectile weapons.
Donor: Judge M. Tiro
Cagayan de Oro City
Date Received: 1976
137. Ilaga Anting-Anting
Donor: Col. Presbitero S. Sontillano
Carmen, Cagayan de Oro City
Solicitor: Mrs. Liling N. Sontillano
Date Received: September 24, 1980
138. Ilaga Anting-Anting
Ilaga Talisman
Donor: Ranger
Cagayan de Oro City
Solicitor: Vincent Ellosa
Date Received: 1976
139. PBMA Vestment
Donor: Mr. Charlie Liloc
Cagayan de Oro City
Date Received: 1976
140. PBMA Ring
141. PBMA Charm — Bullet and Bottle
142. Libro Oraciones — PBMA's Book of Charms
Donor: Mr. Henry Valmoria
Xavier University
Cagayan de Oro City
Date Received: August 1981

Section Ten

Hope for the Future

The Filipino is a creature of hope. Even under trying circumstances he always clings to hope that somehow his difficulty will pass, that better times are coming. Life for him is like a wheel, sometimes one is up, sometimes down and that tomorrow will always come brighter and better. This tendency of the Filipino to hope for a miracle, to wait even for the improbable is often based on his religious beliefs. For the Filipino, religion forms the bulwark, the foundation, upon which hope rests.

The Christian Filipino anchors his hope for the future on the Bible and on the promise of Christ's continued paternal concern until the end of time. Likewise the Christian looks forward to the Second Coming and the Last Judgment. The Muslim too, like his Christian brother believes in the Resurrection and the Last Judgment. Yet how about our brothers who do not follow the Great Traditions of Christianity and Islam? What is the basis of their hope for the future?

For many of them, the past forms the basis of their hope for the future. Their rich mythic and epic traditions hold the blueprints for their future actions. Imitation of the past is for them the best road to the future.

Very often however there is conflict between the old and the new. Western influences collide with tradition. And the conflict is often painful to watch. The "tribal" Filipino knows that if he changes, it could mean the loss of his cultural identity and to condemn his culture to a slow death. If he fails to adapt he may become vulnerable to the greed and exploitation of his more "civilized" countrymen. How should he resolve this dilemma? Perhaps the best way is to follow a middle way, adapt and conserve. Learn the new ideas and use these new ideas to help conserve those things of the culture worth preserving.

However, putting aside the dilemma faced by our "tribal" brothers, some of their beliefs show striking parallels with the Christian beliefs on the "Second Coming". The Mandaya for example have a belief that in the olden times there was a deified human being named Bal-lak who used to *baton*, (to bring up to heaven) his favorites. This was stopped only due to the jealousy of the other gods.

The Manobo of Agusan on the other hand, believe that many of their *diwata* or *umli* were former human beings who became *umli* (gods). The Manobo however could not explain this. These gods are very much concerned with the affairs of men. Sometimes they would draw up a house with a golden *limba* (chain) into heaven.

There are two Mindanao tribes however who show very clearly this belief in the "Second Coming". These tribes are the Subanon of Zamboanga and the Manobo of North Cotabato. The Bukidnon also have similar beliefs with the Manobo of Cotabato concerning their folk hero Agyu.

144. Manobo Hope for the Future and the Sarimbar

It is related in the Manobo epic of the *Ulahingan* that the Manobo were brought to heaven, after many tribulations, by a heavenly "boat" called the *sarimbar*. Led by their folk hero Agyu and his brothers, the Manobo went up to heaven on the *sarimbar* which was pulled up by the *diwatas* (gods) to *Uduwan*, the zenith of the sky. Later the same craft took the Manobo to Nelendangan, a paradise, where Agyu and his clan now live as deities. Not all Manobo however were taken to Nelendangan. Many were left behind on earth.

It is the hope of many Manobo who still believe in these epic traditions, that someday, the *sarimbar* will come again to take them to paradise. The chanting of the epic *Ulahingan* serves to remind the people that the *sarimbar* may come again.

145. The *buklog* and the Subanon Hope for the Future

The Subanon have a sacred ritual called the *buklog*. They perform many kinds of *buklog* during certain occasions and for different purposes. A *buklog* is a ritual composed of dancing, chanting and the playing of different musical instruments. The participants of the dance perform atop a circular platform especially constructed for the purpose.

It is recounted in one of the Subanon epics (Sandayo) that the *buklog* platform brought the participants of the *buklog* dance the heroes and heroines of the epic to the ninth heaven where they now live (according to Subanon beliefs) as deities. The hero of the said epic also promised that someday he will return to bring all the Subanons to heaven and that whenever they would need him, the Subanons only have to chant the epic and he (Sandayo) would listen to their pleas. The *buklog* serves as a reminder of these promises. The *buklog* is a sacred ritual for the Subanon. It is believed that to show disrespect to the gods during the ritual would cause the lithification of all things, people, animals, plants, houses, etc., around the immediate vicinity of the ritual platform. Everything will turn into stone.

On your way to the Second Floor, on top of the first landing is Nonoy Estartes' mural painting on the *Miracle of the Birhen sa Kota*.

THE LEGEND OF THE BIRHEN SA KOTA

The Legend of the Birhen sa Kota

During the Spanish times, the Moros used to come to Carmen and carry off many people into slavery. The people of Cagayan in order to defend the town built an enclosure along the riverbank of the eastern side of the river, beneath the church and the convento. Here the people used to hide when the Moros went on a rampage. They had a statue of the Virgin of the Holy Rosary which was venerated by the people and to her the people prayed in times of danger.

One day the Moros arrived and to all appearances wanted to cross over to Cagayan. They were seen approaching in their bancas when suddenly they were also seen to retreat. It was rumored that the Moros saw a vision of a woman atop the Kota or the enclosure who ordered them to desist from assault and whose mien was fearsome and commanded their respect. This happened while the people inside the walls were praying for her intercession. Thus the statue came to be known *Ang Birhen sa Kota*, "Our Lady of the Walls".

In other ways, this Statue was also miraculous. When someone was sick the folk used to place the statue on top of the head of the patient. Miraculous cures were reported to have followed. And, finally, when the Cathedral was bombed, this Statue did not suffer the slightest injury. This we have already stated above.

The statue of the Virgin of the Holy Rosary has been venerated in Cagayan de Oro from very early times. Since the American regime, it used to be found on the right wing of the Cathedral where there was an altar on the wall parallel to the river. This part of the church used to be called by the folk "Sabadohan". During the Second World War when the Cathedral was destroyed by bombing, the statue was about the only thing that escaped being reduced to powder. It remained unhurt even though everything else beside it was destroyed. It was brought for safe-keeping by the Rev. Archbishop to the Seminary of St. Joseph of Mindanao, where it stayed until it was transferred to the Museum at Xavier last August, 1967. The following is a short history of it.

For other current exhibits,
please proceed to second floor
Exhibit Rooms 2 & 3.



XAVIER UNIVERSITY MUSEUM
ATENEO DE CAGAYAN

ON JULY 6, 1986, THIS EDIFICE, DEDICATED TO THE
APPRECIATION, PRESERVATION AND ENRICHMENT OF
THE FILIPINO HERITAGE WAS INAUGURATED BY THE
PRESIDENT OF THE PHILIPPINES, CORAZON C. AQUINO

CORAZON C. AQUINO
PRESIDENT
REPUBLIC OF THE PHILIPPINES

ARCHBISHOP PATRICK H. CRONIN, SSC, D.D.
OFFICIATING PRELATE

FR. FRANCISCO R. DEMETRIO, S.J.
FIRST CURATOR

FR. ERNESTO O. JAVIER, S.J.
PRESIDENT
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